



University of  
Reading

# *Chronicle of poor lovers / Cronache di poveri amanti (1947)*

Book or Report Section

Accepted Version

Leavitt, C. (2014) Chronicle of poor lovers / Cronache di poveri amanti (1947). In: Zambenedetti, A. (ed.) World film locations: Florence. Intellect Books, Bristol and Chicago, pp. 26-27. ISBN 9781783203444 Available at <http://centaur.reading.ac.uk/45858/>

It is advisable to refer to the publisher's version if you intend to cite from the work. See [Guidance on citing](#).

Publisher: Intellect Books

All outputs in CentAUR are protected by Intellectual Property Rights law, including copyright law. Copyright and IPR is retained by the creators or other copyright holders. Terms and conditions for use of this material are defined in the [End User Agreement](#).

[www.reading.ac.uk/centaur](http://www.reading.ac.uk/centaur)

**CentAUR**

Central Archive at the University of Reading

Reading's research outputs online

**Film title:** *Chronicle of Poor Lovers / Cronache di poveri amanti*

**Director:** Carlo Lizzani

**Production company:** Minerva Film

**Year of release:** 1954

**Brief scene description:** In his novel *Cronache di poveri amanti* (1947), Vasco Pratolini aimed to capture the timeless essence of Florence within a specific period of time: 1925-1926, the years in which Fascism consolidated its power in Italy. When Carlo Lizzani adapted Pratolini's novel for the screen, he achieved the same fusion of the timeless and the time-bound by juxtaposing shots of Florence's Medieval and Renaissance landmarks with those of Florence as it appeared under Fascism. The film is set in Via del Corno, a poor neighbourhood located between Piazza della Signoria and Piazza Santa Croce that, despite its proximity to many of Florence's major monuments, was isolated like an island in the middle of the city. We sense both the street's centrality and its isolation in the scene in which Mario (Gabriele Tinti) first arrives in Via del Corno, emerging onto the balcony of his new apartment and looking out over the Palazzo Vecchio and the Basilica di Santa Maria del Fiore. The film's geography, we recognize, is at once anchored in the Florentine cityscape and divorced from that cityscape's touristic connotations. The distant chimes of the Palazzo Vecchio only serve to emphasize how the poor residents of Via del Corno are cut off from the rest of the city.

**Timecode for scene:** 0:04:50 – 0:07:13

**Filming location for scene:** Via del Corno, a Florentine residential street.